WILLIAM HAINES
ALIAS JIMMY VALENTINE
A METRO-GOLDWYN-MAYER TALKING PICTURE
25 CENTS

William Haines

M-G-M and the Talking Picture

"Alias Jimmy Valentine," Metro-Goldwyn-Mayer's initial production with dialogue sequences, is the first of a long line of dialogue and sound films which this company plans to turn out during the coming year.

Completion of the big sound studio on the M-G-M lot in Culver City, and the complete renovation and expansion of the Cosmopolitan studio, at 127th Street and Second Avenues, New York, makes possible rapid advancement with its ambitious schedule.

"Broadway Melody," which is now in production under the direction of Harry Beaumont, who made "Our Dancing Daughters," will be the first of the organization's all-talking films. It will be followed by "The Trial of Mary Dugan" and "Hunted," the latter an original story for the screen by Willard Mack.

Among the announced productions for 1928-29 which will have talking sequences are "The Bellamy Trial," "The Last of Mrs. Cheyney," "The Five o'Clock Girl," "Dumb Dora," with Marion Davies, John Gilbert's "Thirst" and "The Bridge of San Luis Rey." This list is very sketchy, since important story properties are being added constantly for production in Movietone. Screen fans will have an opportunity in "The Pagan" to hear Ramon Novarro's highly-lauded voice for the first time.

In the short subject field, M-G-M has assembled an interesting array of talent. Among the stage celebrities who will be featured in Movietone production during the coming year are Eva LeGallienne, Robert Cloy, Vincent Lopez, Mary Eaton, Oscar Shaw, Robert Chisholm, Frances Williams, Louise Groody, Marion Harris, John Charles Thomas, Van and Schenck, and Jules Bledsoe.

Most of these short features will be made in the East, at the Cosmopolitan plant, where a staff of expert engineers and one of the most capable recording orchestras has been assembled. Synchronized scores for all the new productions will be made at this studio, which contains what is said to be the largest musical reference library in the world.

The Culver City studio has four completely equipped sound stages, so that four dialogue productions may be under way here at the same time. For three years prior to the creation of this most modern of sound picture plants research work had been undertaken, in cooperation with trained engineers, officials of the Western Electric Company, and physics experts. Plans were laid with great care and this branch of cinema work at the M-G-M lot is reported to be on the same solid basis as the production of silent films.

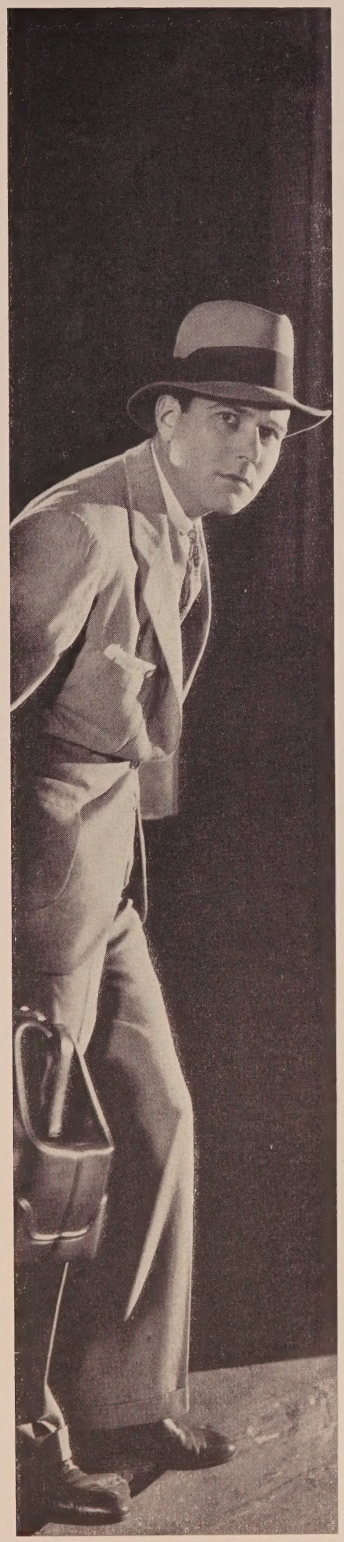
Pioneer experiments in the field of "voice dissection" were completed last spring by studio executives and officials of the University of Southern California. At this time the statement was made that, by the use of a scientific "voice dissector" and with proper practice, practically any player could achieve a correct speaking voice. Further experiment has confirmed this belief, and West coast executives are now enthusiastic about the possibilities of voice training under the guidance of university instructors.

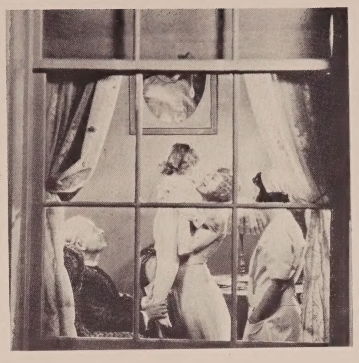
The Culver City sound plant now contains, in addition to its interior stages and monitor room, with its electrical control panels and recording instruments, a special laboratory for voice analysis. It is possible to make a simple chart of each player's vocal "reaction" and in this way determine at a glance how the voice "rates" and how any needed improvement may be effected.

Recent statements by company officials point out the fact that the production of sound films has now gone far beyond the novelty stage, and that from now on it will be possible to combine the best elements in mechanical technique and in story treatment. Not all future films, of course, will contain full or part dialogue, but only those in which the introduction of speech or song strengthens and improves the effectiveness of the story.

Some of the best-known dramatic writers have been gathered together at the M-G-M studio to assist in the production of talking films. Bayard Veiller, who wrote "The Trial of Mary Dugan," is personally supervising the picturization of this popular play. Gus Edwards, revue producer, has already produced two two-reel miniature revues in Technicolor and sound that are expected to prove revolutionary, Willard Mack, the well-known playwright, is assisting generally in sound picture work, as are Lionel Barrymore and Lowell Sherman, both of whom have already transferred one-act plays to the screen in the form of two-reel talking films. Others under contract for sound film work are Dorothy Parker, James Gleason, John Howard Lawson, Lillian Kalich, Billy Rose and Carlo De Angelo.

Director
Jack Conway





Metro-Goldwyn-Mayer
presents

WILLIAM HAINES

in

"ALIAS JIMMY VALENTINE"

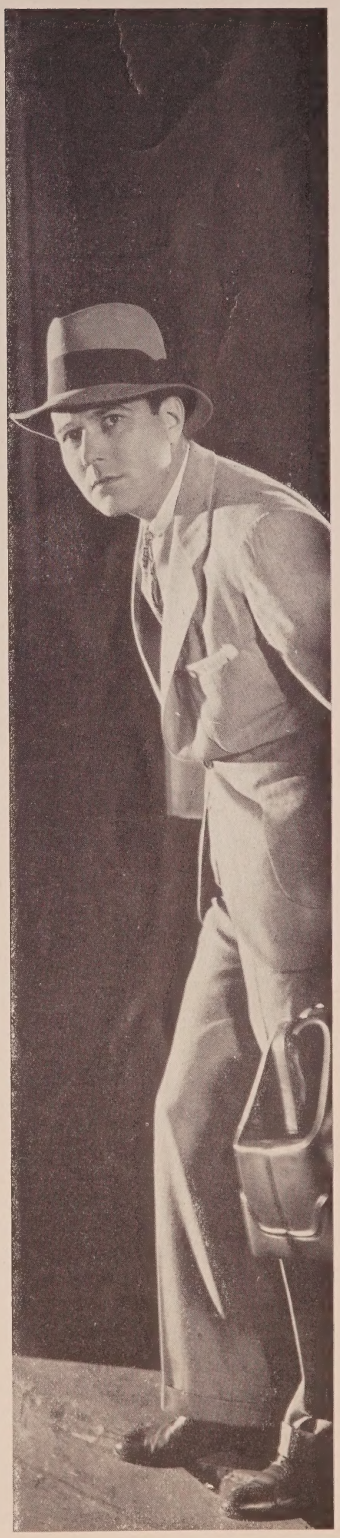
(A Talking Picture)

With LIONEL BARRYMORE, KARL DANE and LEILA HYAMS

Directed by
JACK CONWAY

A Metro-Goldwyn-Mayer Picture

Musical Score by
DAVID MENDOZA and
WILLIAM AXT



Leila Hyams

THE CAST

JIMMY .....WILLIAM HAINES
DOYLE.....Lionel Barrymore
ROSE .....Leila Hyams
SWEDE .....Karl Dane
AVERY .....Tully Marshall
MR. LANE..Howard Hickman
BOBBY .....Billy Butts
LITTLE SISTER...Evelyn Mills

AUTHOR: Paul Armstrong
DIRECTOR: Jack Conway
ADAPTATION: A. P. Younger
CONTINUITY: Sara Y. Mason
TITLES: Joe Farnham
HISTORY: From the play by Paul Armstrong, which was first produced at the old Wallack's Theatre, New York, in March, 1910.

With Dialogue Sequences

The Master Cracksman

The Story *of*

"ALIAS JIMMY VALENTINE"

Metro-*Goldwyn*-Mayer Talking Picture

SOME men reform to live, and others live to reform. . . .

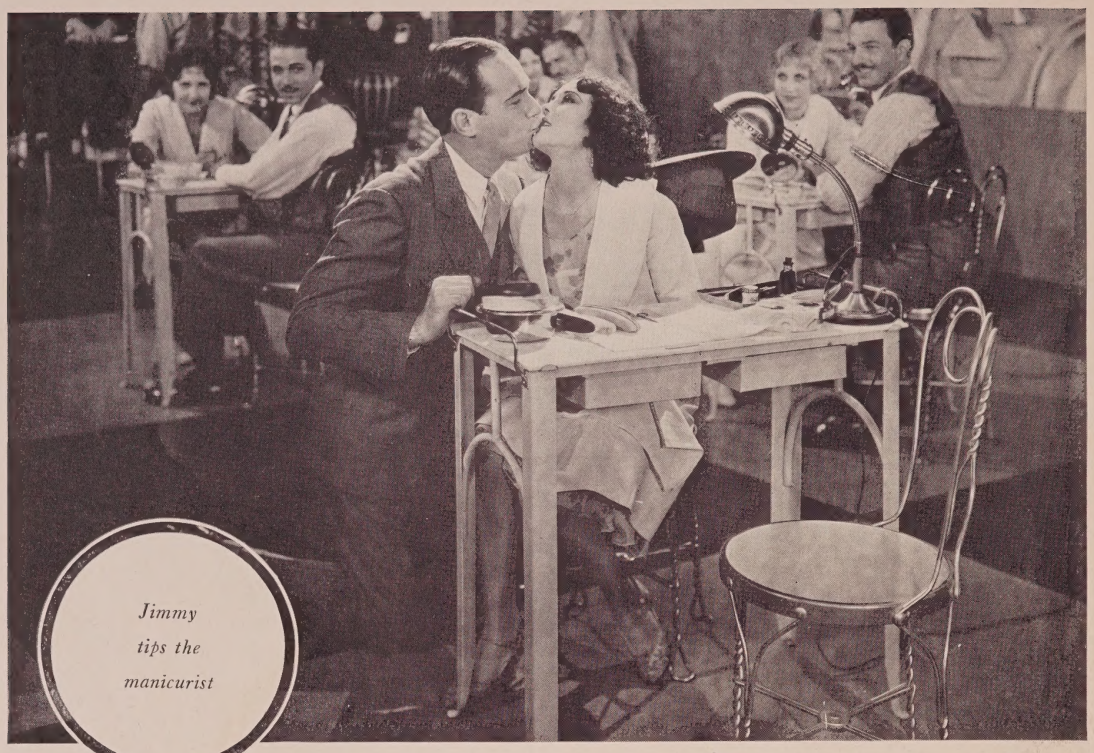
Jimmy Valentine is neither of these. He is the best and most notorious safe-cracker that ever disjointed a combination, an artist to his finger tips. He would be infinitely more creative but for Detective Doyle. The latter shadows his every move, and his life.

Jimmy's first serious encounter with Doyle takes place prior to the pillaging of the safe in the Wells-Fargo office as he emerges from a barber shop. The detective attempts to question him, but Jimmy is too elusive. He jumps into a passing taxi and makes his getaway. Doyle, however, is right behind him in another cab. After a chase of five miles he finally creeps up alongside Jimmy's taxi and orders the driver to stop. He opens the door. No Jimmy!

At that very moment Jimmy is solving the mystery behind the doors of the safe in the offices of the Wells-Fargo Company. Outside, dressed as a taxi driver, waits Avery, an accomplice; his cab is standing in readiness for the break. Inside, Swede, a big porter, is calmly mopping the floor; he is another accomplice of the master cracksman.

Like other and stronger doors before them, those on the Wells-Fargo safe yield up their secret to Jimmy. He bundles the money into a bag and notes that the time is 10:15 P. M. In the now moneyless interior he plants a bomb, setting it to explode fifteen minutes later.

Jimmy's next move is to the police headquarters, where he relates to the desk sergeant a well-timed and holeproof story of having been held up and robbed. While he is in the midst of his fanciful tale word comes that the



Jimmy tips the manicurist

A little artful dodging

Wells-Fargo safe has just been blown up and its contents made off with. Doyle, assigned to the case, tries to hinge the job onto Jimmy, but his attempt falls short when the sergeant substantiates the crackman's alibi that at the time of the explosion he was at police headquarters!

Until the investigation dies down Jimmy, Swede and Avery decide to use the little town of Springford as the base of their operations and establish themselves there. Avery poses

Jimmy meets his Nemesis

as a venerable old doctor partly retired, while Swede is his secretary and Jimmy his "nephew." One of the town's allurements is the Springford Bank, which they plan to rob; the other is Rose Lane, the daughter of the bank president. Unfortunately for Avery and Swede, Jimmy meets her on the very day for which the job is scheduled. Jimmy falters, but his cohorts prevail upon him not to let sentiment interfere with duty. The Springford Bank is robbed!

As the trio are about to skip town Jimmy meets Rose again. This time he is less impervious to her charms and cannot abide the thought of leaving her or returning to his old life. This thought is made more unbearable when Rose's father takes a fancy to him and offers him a job in the bank he had just robbed. The cracksman, much against the will of his partners, makes a quick decision. He returns the stolen money to the bank that night and takes the proffered position the next day. Swede takes a job as porter in the same institution, after being pledged to honesty by Jimmy. Poor old Avery meets with an accident and is killed.

But back in the city Detective Doyle, a newspaper clipping before him, learns that Lee Randall has just been made assistant cashier of the Springford Bank. Beside the newspaper story is a picture of Lee Randall—a dead ringer for Jimmy Valentine! Doyle loses no time in going to Springford and making his suspicions known to the bank president. Jimmy, or rather Lee Randall, is subjected to a gruelling third degree through which he comes out with flying colors. Jimmy even proves that he, Lee Randall, was in a Western city at the time of the Wells-Fargo robbery.

Doyle is almost convinced when a desperate situation arises. A new vault had been installed in the bank and Rose's little sister, fascinated by it, had used it for a playground and was accidentally entombed. The news is brought to the bank president as he sits listening to Jimmy plead his case. No one knows the combination. The life of the child is at stake! Jimmy and Doyle exchange penetrating glances. . . .

With the knowledge that it means imprisonment and the end of his love for Rose, Jimmy reverts to his former profession. As Doyle and the others look on he cracks the safe and rescues the unconscious child. But Doyle is a human being. Realizing Jimmy's motive and Rose's great love for him, he re-

The rescue of Little Sister

fuses to accept this proof of Jimmy's identity. He departs, saying audibly enough for Rose and her father to hear:

"Good-bye, *Mr. Randall.* I'm sorry to have caused you all this trouble."

Some men reform to live, and others live to reform. . . .

The death of Avery

Jimmy gets the Third Degree

The Origin of "Jimmy Valentine"

IN ALL probability those who remember the stage play, "Alias Jimmy Valentine," do not recall, if they ever knew, that the late Paul Armstrong wrote it after a short story by O. Henry, called "A Retrieved Reformation."

This thought might not be considered untimely in view of the fact that Metro-Goldwyn-Mayer has turned the play into a film with dialogue, given William Haines the title role, and other important parts to Lionel Barrymore, Leila Hyams, Karl Dane and Tully Marshall.

Fingertips His Burglar's Tools

As always is the case with an unusually successful stage play which is revived frequently and played by stock companies continually, the name "Alias Jimmy Valentine" may be considered a familiar one to the public at large.

However, mention of it now recalls memories to some of the figures of the Broadway of eighteen years ago, memories which never were generally crystallized in that portion of the public mind which finds interest in affairs of the amusement world.

"Back in 1910," reveals Theodore A. Liebler, son of the original producer of the play, "Liebler and Co. had contracted with O. Henry to write a play based on his short story, 'The World and the Door.' Everybody knew O. Henry's reputation for procrastination. Well, we had made the error of paying him $1,000 in advance, and we never got anything out of him except wise cracks. He came around to tell us one day that he wouldn't write the play unless John Drew would play a bit in it for instance.

"Well, we saw that we weren't going to get the play, so we discussed ways and means of adjustment with his literary agent, and the upshot was that O. Henry assigned to us the dramatic rights in all of his short stories in consideration for that $1,000 we paid him. Of course, no one realized then the immense value of the properties, because the motion picture market wasn't even considered.

"When O. Henry died, I might mention, his publishers came to us and asked us to turn over these rights to his widow, as he had died in more than modest circumstances. We had made a great deal of money out of 'Alias Jimmy Valentine,' so we were glad to release them to her.

"We were rehearsing H. B. Warner in 'The Call of the Blood,' for an opening in Chicago, and we didn't think much of it, when Paul Armstrong came around with a hard luck story and a play in which the big scene took place in the turret of a battleship.

"George C. Tyler, then our production manager, told him that he didn't thing much of his play, but that in looking over the O. Henry short stories, as we all had been doing, he had been struck by the dramatic possibilities of 'A Retrieved Reformation.' He told Armstrong if he wrote a presentable play of it, it might make a future vehicle for Warner.

"This was on Thursday. Tyler and Warner started for Chicago. On Monday, Armstrong came into the office with 'Alias Jimmy Valentine.' My father and I read it right away, and were impressed by it. And right after we read it we had a wire from George in Chicago saying 'The Call of the Blood' was a flop, and would be closed in two weeks.

"We shipped 'Alias Jimmy Valentine' on to Chicago, and put it into rehearsal. On the second Monday after that (seventeen days from the birth of the idea) it opened to a remarkable run in Chicago. After that we brought it to Wallack's Theatre, Thirty-third Street and Broadway, March 29, 1910, where it ran all one season and well into the next.

"Perhaps you remember that Laurette Taylor had her first really important role in this play. Donald Gallagher, the boy who was locked in the safe, was the star and producer of 'The Gorilla.'

"Hugh Ford, our general stage director at that time, soon went into the movies, made a comfortable competence, and retired.

"An interesting feature about Armstrong's job is that it was far from a piece of hack work. You've heard it said that most plays are rewritten. Well, 'Alias Jimmy Valentine' has gone for years with no changes at all, except in the casting of a character with a German accent in the opening scenes. That was changed right away because Armstrong didn't know anything about Germans or German accents.

"I think any one would agree that the Armstrong version is more effective than the O. Henry original. Armstrong discarded the burglar's tools and substituted Jimmy's marvelously sensitized finger tips. O. Henry's 'Jimmy' got a job in a shoe store. Armstrong's 'Jimmy' worked in a bank. Of course, the climactic situation hinging on the child being locked in the safe is O. Henry's."

It might be mentioned that the film version differs from both the original short story and the play, in that the prison scene is eliminated in it. In other respects it is more like the play than the story.

Jimmy Valentine
under the spell of Rose

Got His Dossier

Although he has never been arrested in his life, William Haines can probably show a larger dossier or police record than any "three-time loser" extant. All in the course of enacting the starring role in "Alias Jimmy Valentine" he was "mugged," fingerprinted, measured, analyzed and made to go through the daily line-up of criminals. He even had his pictures taken, front view and profile, by the dreaded police camera. Moreover, all this mass of material regarding the personal characteristics of the star was collected and printed. Thousands of "dodgers" were run off and these asked for the arrest of the man answering his description and measurements, stating that he was wanted as the expert safe cracksman who usually works under the alias of Jimmy Valentine. Haines shouldn't have minded all this if some of his friends hadn't gotten hold of these dodgers. Instead of confining their use to the studio, they plastered them all over the neighborhood in which the star lives!

The Alibi

The Unholy Three

Crooks Ape Brokers

"The successful criminal of today," says Director Jack Conway, "has lost completely the hangdog expression, the tough clothes, and other earmarks so often accredited to him on the screen. It is my observation that the really successful criminal is an exceedingly well-dressed, cheerful young man who looks more like a bond salesman or stock broker than anything else, although his real 'profession' may be hijacking, safe blowing, or any other of the eighty-odd rackets that have developed in recent years. I mention this because many people still cling to the old notions of what constitutes a criminal type, especially if they recall what the Jimmy Valentine of the stage play looked like. They may not think Haines is dressed like a cracksman, even a modern one. But he is, nevertheless."

How They Practiced

The recent and unprecedented crime wave in the Metro-Goldwyn-Mayer studios at Culver City, Cal., has been traced to William Haines, Tully Marshall and Karl Dane. Their motive was robbery, plain and fancy. They admitted it, too, unashamed and unregenerate. Their apology was that they were merely practicing up for their roles in "Alias Jimmy Valentine." The trio would pay casual visits to their friends in the different departments of the studio, and invariably something was missing after they left. They made up quite an odd collection of stuff, including an old woman's wig, and stored it in an empty dressing room which they called "The Museum." Their offenses still would be undiscovered today, but they got a little too ambitious. On the first day of filming Jack Conway lost a billfold, a cigarette lighter, a cigar case (full) and the script of the picture. Conway happens to be an old director of crook pictures—and he knew that Marshall and Dane are inordinately fond of cigars.

Avery Forgets Himself

About Jack Conway

If Jack Conway appears to speak authoritatively on the subject of what's best in the movies, it is only because he has directed successful motion pictures for every large company now producing them. He first started his screen career way back in 1911, in the lean days when Hollywood was nothing more than one muddy street. Since then he has held the megaphone on more than 150 full-length feature productions, not to mention an uncounted list of two-reelers and, possibly, innumerable slapstick comedies. Among his best known pictures, incidentally, are two in which William Haines previously was starred, "Brown of Harvard" and "The Smart Set," both of which served as contributory factors to the young man's sensational success on the screen.

Soundless Directors

At least one satisfying thing about the making of sound pictures, William Haines points out, is that it has taken from the director his age-old prerogative. He can't bawl out his actors at any time that he is in the sound-proof chamber. One cannot hear the grinding of the camera, nor is the director permitted to coach the players as they go through their scenes, no matter how much he may want to. "Just imagine," says Haines, "what punishment that is to a director, who can bawl you out even when he doesn't want to!" After the recording of the sound version of "Alias Jimmy Valentine," Haines described his experience as "speech drifting in a fog, nicely bound up in absorbent cotton and wool." However, Haines feels much easier now that he knows his voice registers well.

A Few Passing Glimpses

of "Billy" Haines

HE IS the screen's clowning misanthrope. Out at the Metro - Goldwyn - Mayer studios in Culver City all the young girls point him out and say, "That's bad Billy Haines." But they like him. He is always asking his directors if he can go home, and never does when told that he may.

When his contract was renewed while on a recent visit to New York, he sent telegrams, collect, to Louis B. Mayer and Nicholas M. Schenck, congratulating them on their perspicacity in signing him up again.

His private life is one gag after another. He is always playing some harmless practical joke, as a means of keeping out of mischief. At luncheon in the studio restaurant not long ago he and Polly Moran put on a vaudeville act that kept everybody howling until way past the meal hour. Eight directors bawled him out that afternoon. The next day the same eight directors were present at luncheon to see Billy repeat his act with Polly. No one knows what sort of clowning he is going to do next.

His lips are forever spouting wise cracks. He has invented more *bon mots* than Ralph Spence, Bob Hopkins and Joe Farnham combined. His "ad lib" lines while acting in a scene "slay" the whole company and many a retake is necessary. When Hugh Herbert, the famous British novelist, came to Hollywood with the serious intent of uplifting pictures, Billy and Lew Lipton offered to help him. They represented themselves as professional strong men and tossed heavy metal cans of film to prove it.

One of his favorite pastimes is to visit all the sets during his off moments and tell each director how much better the other is. If he fails to get a response, he tries the stars. No director or star really knows what Billy thinks. Once, when he couldn't get off early to go to a football game, he picketed the studio's executive office adorned by a placard which read, "Unfair House." He got off, was chased off.

"Billy" Haines

He is not a poseur, but his clowning is a camouflage. When natural he is rather morose and given entirely too much to worry. His quips and gags are the barriers he has built up against this intruding complex. Funning and punning are his defending army against the glooms forever assailing the citadel of his soul. He used to be exactly the opposite up till about two years ago. He worried incessantly until it showed in his face and he almost lost his job. Then Polly Moran came to the studio. She showed him how to use comedy as a counter - irritant for a persecution complex.

His pictures reflect the changes in his personality. He was a very earnest young person when he first came to the studio from behind a teller's window in a bank. All his roles then were earnest ones. He played leading male roles opposite various stars who wouldn't have him for more than one picture. Though a good actor, he succeeded after a fashion only because he was good-looking. Now all the feminine starts want him and all the young leading women want to play in his pictures.

He believes Polly Moran's advice saved him from himself. "Laugh," she told him. "If there's nothing to laugh at, make it up. Play jokes. Clown around. Only comedians can afford to be Dead-Pan Louies." He forced himself into the reputation of a "wise-cracking kid." It worked for a time. He got the kind of roles that brought him out. Then he suffered a relapse because directors accused him of trying to be "too smart." His next step was to learn the vast difference between clowning to chase personal blue devils, and clowning to satisfy a director and gag-man. He learned the art of judging the time, place and occasion for his humor. And he learned to turn hot, cold or tepid, to differentiate between genuine comedy and slapstick.

While his philosophy has become, "Don't take yourself seriously," he is easily the sternest person when enacting a heavy dramatic scene. He thinks that learning the antithesis of morbidity has improved his understanding and interpretative ability for drama.

When he gets hold of a newspaper the first thing he turns to is the financial page—a heritage from his banking training. He says he reads neither the comic supplements nor the American Mercury. He collects china as a hobby and avoids love affairs for sentimental as well as business reasons. He hasn't found anybody to love and doesn't think it will help his popularity any if he should.

His one great ambition is to make a custard-pie comedy, so that he can foil the director by eating all the custard off the pies. When that comedy is made he wants to play the villain who beats little children and steps on pretty flowers. To justify his role he will have a scene wherein it is proven that the children were really very bad children and the pretty flowers nothing but poisonous weeds. That about characterizes "Billy" Haines — the good "bad boy."

Perhaps Another Star

WHEN, about four years ago, motion picture executives welded together the producing factions that were Metro, Goldwyn and Mayer, they set themselves a task which has since borne fruit over and over again. At first the idea of setting out to find and develop young and comparatively unknown players was interpreted merely as a gesture of magnanimity on the part of the producers. Well-known stars, everybody said, were necessary to the popularity of a picture. But the M-G-M executives held to their newly evolved slogan: "Give the youngsters a chance." There is plenty of undiscovered star material, they reasoned, and not without justification. For it was this confidence and diligence of search that resulted in the discovery and development of such players as Renee Adoree, Eleanor Boardman, Norma Shearer, William Haines, Joan Crawford, Raquel Torres, and others. The latest of these discoveries who may eventually merit grooming for stardom is Leila Hyams, who plays the feminine leading role opposite William Haines in "Alias Jimmy Valentine." Miss Hyams has the advantage of a theatrical family, from which she is said to have inherited much of her talent. She was born in New York City and is the daughter of John Hyams and Leila McIntyre, a famous vaudeville team. Leila was "born in a trunk," as they say of all children born to vaudeville artists on tour, and spent most of her younger days on the road with her parents. When her age was no longer a source of annoyance to the Gerry Society she, too, went into vaudeville, playing in various acts for about five years. While in California she played a "bit" in "Dancing Mothers." When the picture was first shown in the projection rooms, studio executives realized the possibility of another find and sent for her.

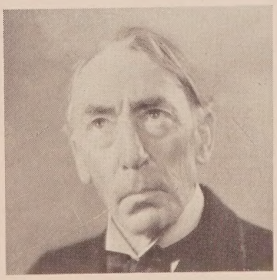
Leila Hyams

Lionel Barrymore

ON the stage he is remembered best for his starring performances in "The Copperhead," "The Jest," "Peter Ibbetson," "The Claw" and "Laugh, Clown, Laugh." His picture career began in 1909, when he played with Mary Pickford and Henry B. Walthall in "Friends," which D. W. Griffith directed. After that he divided his time between the stage and screen, but of recent years his devotion has gone almost entirely filmward. Asked which he prefers, he says he can't decide. He likes them both. He calls motion pictures both his hobby and pastime. He hasn't any particular ambition and likes to read everything. His pet is an Irish terrier and his home in Beverly Hills. His family has been famous in the theatre for generations and he has a very famous brother and sister . . . . His name is Lionel Barrymore.

Karl Dane

TULLY MARSHALL has been called one of the greatest character actors on the American stage and screen. He was born at Nevada City, California, and was educated as a civil engineer. Despite the objections of his family, he dropped his profession and became an actor. As a child he had appeared on the stage when he was but five years old. Later he was a call boy and a prompter. As a juvenile he toured the country and was a member of several well-known stock companies. He began picture work in 1915 and since that time has been in many big pictures.



Tully Marshall

IF you remember your "Big Parade," you will recall that Karl Dane chewed his way into film fame via the tobacco route. He was born in 1896, at Copenhagen, Denmark, where his father owned a theatre. Up to the age of fifteen he was everything from baby in his father's productions to curtain boy. Then he went to school to study construction engineering. At the outbreak of the World War he abandoned this and joined the ranks. When he first came to this country he played extra parts in the Eastern studios, later joining a vaudeville act.

"Parting is such sweet sorrow—"

Jimmy claims his reward

Comedy Triumvirate

New highlights of comedy are touched by what is, strangely enough, the greatest trio of laugh-makers which Metro-Goldwyn-Mayer has ever thought of combining to give an audience hysterics—William Haines, Karl Dane and Tully Marshall. To be quite frank, they were cast individually, with no such purpose in mind, but developed into inseparable funny men as the filming went along. The sequence in which they attempt to settle down in the small town of Springford, wherein they attend church, visit the chief of police, dine with the banker they intend robbing, and subsequently try to become irreproachable members of society was so hilarious that some of it had to be eliminated lest it detract from the serious situations on which the plot hinges.

"He's gonna blow us up!"

Nice Little Vault

Mahomet and his mountain have nothing on the huge bank vault which is used in the safe-cracking climax of "Alias Jimmy Valentine." First they found that they couldn't get it through the studio gates, so they took it apart and brought it on the lot piecemeal. Then they put it together again and discovered that they couldn't move it into the set. So they disjointed the set and rebuilt it around the tremendous vault. The little safe weighs something like 100 tons and its walls are as thick as those of a battleship. Its interior is as large as an average-sized apartment, bath included. Its immensity first awed William Haines. Later he used it to steal a nap in between exceptionally long scenes.

First Detective Role

Although Lionel Barrymore's screen career extends over a period of twenty years, and his stage career over a period even longer than that, he never played the role of a detective until cast by Metro-Goldwyn-Mayer for the part of Doyle in "Alias Jimmy Valentine." Director Jack Conway was searching for a Lionel Barrymore type, but was loath to offer it to the great actor for fear of offending him. Meeting at the studio one day, Conway asked Barrymore if he had a double who was also an actor good enough to play the difficult police detective, Doyle. Barrymore then confessed that he knew the stage play of "Alias Jimmy Valentine" well and once wanted to play exactly that part, but everybody thought it much below his dignity and he was laughed out of it. P.S.—He got the part.

Clive Sketching Leila

Sketched on Set

When Henry Clive, the famous artist, was commissioned by a famous musical comedy producer to select the most beautiful blonde in the film colony, he interviewed 5,000 of them in eight months, without success. At the Metro-Goldwyn-Mayer studio one day his efforts were rewarded by a glimpse of Leila Hyams. His search ended there he thought, only to learn that she was playing the leading feminine role in William Haines' new picture. He wired the musical comedy producer the sad news and his reply was, "Send me sketches of her anyway." So Clive moved his sketch-book and crayons into the studio and made several sketches of the young woman whenever she had time to spare between her scenes in the picture.

Exposing Swede

The Theme Song of ALIAS JIMMY VALENTINE

LOVE DREAMS

LYRIC BY MORT HARRIS & RAYMOND KLAGES

MELODY BY WILLIAM AXT & DAVID MENDOZA

A Tender Sentiment of Charm and Appeal
Easy to Remember—Hard to Forget
Ask to Hear It On Your Favorite Record or Roll

Valse tempo *(Slow)*

Refrain

Love Dreams and you swing-ing by my side Love

Dreams, so true noth-ing could di - vide. You brought the sun - shine, and

true hap - pi - ness to me Sweet-heart with - out you, how

Ukulele arrangement by Hank Linet

Tune Ukulele A D F♯ B

SH518-3
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